

## Art Fairs

# UNTITLED Takes on San Francisco for First Time

Exhibitors and collectors showed enthusiasm early on.

**Ann Binlot**, January 13, 2017



Courtesy of Monique Meloche.

UNTITLED opened its doors yesterday for its inaugural San Francisco edition at Pier 70, a warehouse in San Francisco's emerging Dogpatch neighborhood.

The idea to bring the Miami fair to the West Coast began three years ago. "San Francisco has really important cultural institutions, really good local and not-for-profit institutions, a strong collector base, a strong group of people that are interested in promoting, supporting and contributing to the arts, and in addition to that it's just a really interesting city," said its founder, Jeffrey Lawson.

Exhibitors and collectors showed enthusiasm early on, and a number of bold names attended the fair's VIP opening. Some of the fair directors who were at FOG Design + Art showed up to check out UNTITLED, such as Art Basel Americas director Noah Horowitz, Armory Show director Ben Genocchio, and viennacontemporary director Christina Steinbrecher-Pfandt. Collectors Mera and Don Rubell, along with local collectors Robin

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Wright, Joachim Bechtle, and Nancy Forster perused the fair while artists John Waters, Barry McGee, Clare Rojas and Trevor Paglen were also spotted.

Fifty-five exhibitors from 10 countries participated in this year's edition. Los Angeles galleries in particular had a strong showing, thanks to UNTITLED's close proximity. "It's slightly local for us in LA," said Harmony Murphy. "We were able to drive up here with the work."

Chicago-based Monique Meloche, who has been showing at UNTITLED since the fair started in Miami five years ago, also saw the benefits of UNTITLED San Francisco in its first day, with a number of works including an altar by Nate Young, and a sculpture by Sanford Biggers selling, and two of the artists earning museum shows.

The booth, which focused on the African diaspora, featured a collage by Ebony Patterson of a mug shot of a Jamaican man who bleached his skin—a practice popular in the country's dancehall scene—to evade arrest. It also showed the work of Brendan Fernandes, who investigated the post-colonial narrative through lithographs of ballet dancers' bodies.

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